

**EDEN**

**THE LEADER IN BASS AMPLIFICATION.**



**World Tour Black 1000  
Bass Guitar Amplifier  
Operation Manual**

**Never Compromise™**

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# **Bass Guitar Amplifier**

## **WTB1000**

### **OPERATION MANUAL**

Publishing Date 04-30-2009

#### **FORWARD**

Congratulations on the purchase of your new Eden World Tour Integrated Amplifier System. All of us at Eden are totally committed to providing you with the very best bass guitar systems in their class. Our goals are to offer you the outstanding performance quality of a top-notch, professional bass amplification system at a reasonable price point, and to make World Tour amplifiers the most musical and reliable Bass amplifiers available.

This manual will cover all domestic and international versions of the WTB1000 integrated amplifier.

The WTB1000 delivers 325 watts RMS output @ 8 Ohms, 500 watts @ 4 Ohms and 600 watts @ 2 Ohms with both channels driven. In Bridge Mode, it delivers 1000 Watts RMS @ 8 Ohms, and 1200 watts @ 4 Ohms. Both modes of operation have +3dB of headroom. This amplifier offers two independent power amps and features a thermostatically-controlled, active cooling system with built-in thermal safeties.

You have purchased what we feel is one of the finest bass amplifiers in the world. The new pre-amplifier section, with its familiar Eden Enhance control and powerful new tone control system are coupled to a studio quality compressor. The new automatic Dynamic Booster for low and high frequencies, along with Graphic EQ and a gentle auto-compression circuit, allow you to achieve a wide array of sounds. This compact, rack mountable package houses modular circuits made with superior components and designed for years of trouble-free service.

The Eden World Tour products group is the result of our quest for ultimate bass tone and maximum reliability. Your new World Tour Amplifier was designed, engineered and manufactured equivalent to aircraft vibration standards and housed in a one-piece aluminum case with steel top to ensure maximum reliability. The modular design allows quick repair in the field should such a need arise.

The Eden line of World Tour amplifiers is the result of our research and development in combining high performance and compact size. Just as a skilled craftsman needs good quality tools that won't let him down on the job, so does a good musician. We hope you enjoy the tool we've created for you. Have fun; play low!

Please read this manual in its entirety before operating your new amplifier. Failure to do so could result in misuse or damage. We've taken the time to write it, which was a lot longer than the time it will take for you to read it. Help us help you by taking a few moments to learn how to properly use your new amp. You'll be glad you did!

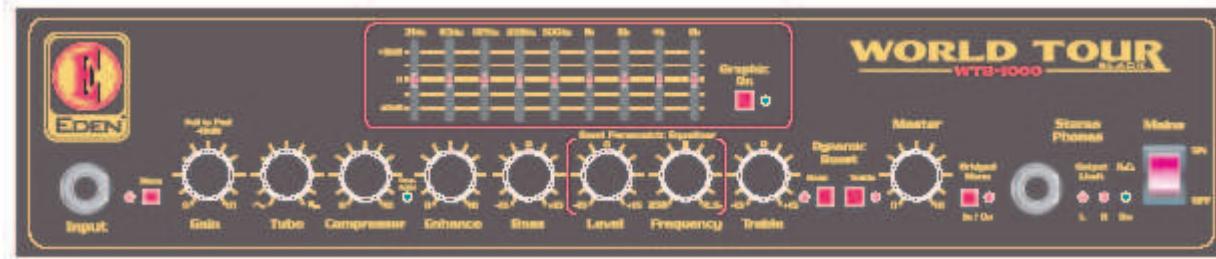
## **CAUTION!**

*Your ears are your most important piece of equipment. Unfortunately, they cannot be replaced as easily as your other gear. Please take the following warning seriously.*

*This product, when used in combination with loudspeakers and/or additional amplification may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate at high volume levels or at a level that is uncomfortable. If you experience any discomfort or ringing in the ears or suspect hearing loss, you should consult an audiologist.*

*Thank you for your purchase of an Eden bass guitar product. This unit has been designed and constructed to give you years of trouble-free service.*

**Please take the time to review this manual  
and to send in your warranty registration card.**



## FRONT PANEL FEATURES

**Input Jack** – Designed to accept a standard  $\frac{1}{4}$  inch mono phone plug. For best results use a high quality shielded cable to connect your instrument to the amplifier. The input is buffered and will handle standard passive, high level active, and piezo input signals.

**Mute switch** – Mutes all the outputs except the Tuner Out, allowing for silent tuning. Lead singers and guitarists love this feature! The indicator lights up when Mute is ON.

**Gain Control** – Regulate the first gain stage of the preamplifier and controls the amount of signal available to the system.

**Input Pad** – Pull gently on the Input Gain control to engage a -12dB pad. This feature is very useful for basses that have a very hot signal level.

**Tube Control** - This adjust the amount of Tube Distortion in the preamp.

**Compressor Control** - This adjusts the threshold level of the compressor. The ratio is fixed at an optimum point for bass reproduction.

**Compressor Indicator** - Lights to indicate that the signal has crossed the threshold of the compression circuit and that compression is taking place.

**Enhance Controls** – Called the “Magic Knob” by some, this complex control simultaneously boosts the very low bass, upper middle, and high frequencies while putting a dip in the lower middle frequencies. It is flat when set to its minimum level (fully counterclockwise).

## Tone Control Section

**Bass** – This traditional shelving tone control provides 15dB of boost or cut at approximately 30Hz. The control is flat in the 12:00 position.

**Midrange Control** – This covers the center portion of the sound envelope and can be critical to getting your sound right. The body of the bass guitar sound is in the Midrange. It boost or cuts the selected Mid frequency 15dB.

**Midrange Freq. Control** – This controls the center frequency of the Midrange from 250Hz to 2.5KHz.

**Treble** – This traditional shelving tone control provides 15dB of boost or cut at approximately 11KHz. The control is flat in the 12:00 position.

**Dynamic Boost** – Immediately to the right of the Treble control you will find two switches labeled Bass and Treble. These engage the Dynamic Boost. This feature allows the extreme lows and highs to be adjusted to the ear’s relative loudness curve (Fletcher-Munson Curve). This ensures the bass will sound full and solid, even at very low playing levels.

We recommend you engage these switches at low volumes so that your sound remains consistent at any volume. At higher volume levels they aren’t needed but you may want to use them as a matter of taste. Because we strongly support Freedom of Choice, we’ve incorporated these two switches into our design. (You’re welcome.) Indicator lights to the outsides of the switches let you know when the boost circuits are engaged.

**Master Level Control** – Adjusts overall system output and stage loudness.

**Bridge Mono Select** – The WTB1000 has two separate amplifiers. They can be used in Dual Mono or Stereo Mode, or can be bridged together to create one, high-power amp. To engage Bridge Mono operation, depress this switch. The indicator light will come on when in this mode.

**NOTE:** Choose the mode of operation while the amplifier is OFF.

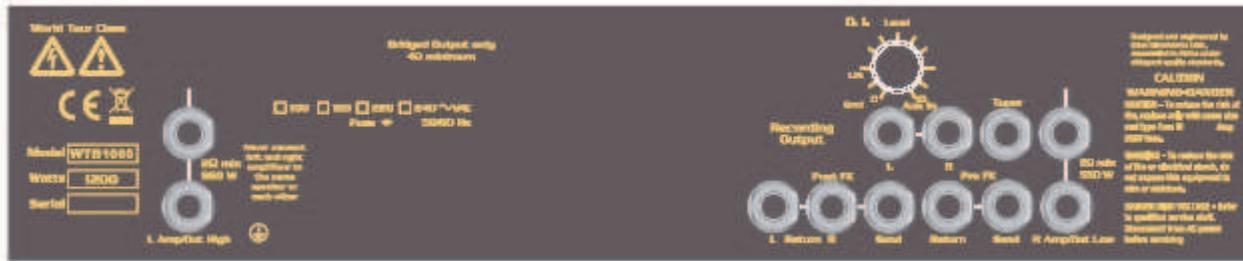
**Headphone Output/Slave Output** – You can use this output for silent practicing – your neighbors will really appreciate this feature – or to power another amplifier. This output is controlled by the Master Volume so that you can control the entire rig with a single volume control.

**Mains On/Off Switch** – This switch turns the system power ON or OFF. The switch illuminates to indicate the presence of AC power present in the chassis. This switch is prior to the fuse. **The switch light can be on even if the fuse is blown.** The light in the switch may flicker depending on local voltage conditions. This is normal and nothing to be concerned about.

**DC Power On Indicator** – Lights to indicate that there is power throughout the entire amplifier.

**Output Limit Indicators** – Light to indicate activity of the power amplifier limiting circuits, which protect the speaker system(s) from severe distortion. These LEDs indicate that the amplifiers have reached their maximum output level.

**Graphic EQ Section** – This section contains a traditional 9-band Graphic EQ. Each of the 9-bands boost or cut the signal 12dB. The center frequencies are 31Hz, 63Hz, 125Hz, 250Hz, 500Hz, 1KHz, 2KHz, 4KHz, 8KHz. The selector switch to the right of the 8KHz slider enables or disables the circuit. The LED turns on when the switch is pushed in to indicate the circuit is active.



## REAR PANEL FEATURES

### Amplifier Power Rating:

#### In Dual Mono or Stereo Mode, with both channels driven:

325 watts RMS @ 8 Ohms

500 watts RMS @ 4 Ohms

600 watts RMS @ 2 Ohms

#### In Mono Bridge Mode:

1000 Watts RMS @ 8 Ohms

1200 Watts RMS @ 4 Ohms

All modes of operation have +3dB of headroom. This means that the maximum output is twice the RMS rating.

**Note:** Our new D610XLT is rated at 6 Ohms and is rated at 1050 Watts RMS. When connecting this cabinet to the WTB1000 in Bridge Mode, it will receive approximately 1100 Watts RMS, which is a near-perfect match.

**Combination Power Cord Jack and Fuse Holder** – The removable power cord is attached here. To access the fuse holder, pull the holder out of the top of the power receptacle. Your unit was shipped with a spare fuse inserted in the fuse carrier. **USE ONLY THE SAME SIZE AND TYPE FOR REPLACEMENT.** Using a fuse with a different rating than specified can cause damage to your amplifier.

All models come with a holder marked (FUSE) and are factory configured for 100/120/ 230/240 only and must be adapted by a service technician for any voltage change.

### **Fuse Requirements:**

USA @ 120 Volts /60 HZ – 10 Amps, 5 x 20 mm GMC/T/slow blow

Europe @ 240 Volts/50 Hz - 5 Amps, 5 x 20 mm GMC/T/slow blow

Japan @ 100 Volts/60 Hz - 12 Amps, 5 x 20 mm GMC/T/slow blow

**IMPORTANT NOTE: Always use slow blow or time delay type fuses. Do not use fast blow fuses.**

**IMPORTANT NOTE: In order to operate properly anywhere other than North America, the voltage configuration may be easily changed by moving one or two jumpers inside the amplifier, following the instructions located on the inside of the top panel. These modifications should be made by a **QUALIFIED** technician. Contact your local distributor for further information.**

**Speaker Outputs** – These consist of two ¼ inch jacks and an NL-4 connector (sometimes called a Speakon) for each amplifier. The jacks are wired in parallel. The total speaker load impedance should not go below 2 ohms. On NL-4 connectors, we use +1, -1 connections.

**Bridge Mono Output** – The WTB1000 can also be used in Bridge Mono mode. There is a separate NL-4 connector for this mode of operation.

**IMPORTANT NOTE: Use ONLY the Bridge Mono Output when operating your amplifier in Mono Bridge mode. Using the individual amplifier outputs when in Mono Bridge mode may cause significant damage to your amplifier.**

**Footswitch Jack** – Connect the Footswitch here. When connected, the footswitch overrides the corresponding front panel controls.

**Tuner Out Jack** – This standard 1/4 inch jack is designed to provide a pre-gain signal for connection to a tuner. It can also be used to provide pre-tone signal to other devices such as a direct box or console. The signal is hot enough to provide adequate signal to virtually every tuner on the market.

**Stereo Aux. Inputs** - These standard 1/4 inch input jacks are designed to accept the signal from an external source such as a CD or cassette player, drum machine, synth. module, etc. The signal is summed post EQ prior to the Master Volume control. These jacks can also be used to return a studio cue signal, allowing the WTB1000 to provide you with your own headphone mix in the studio.

**Recording Out** – This fully balanced XLR output allows you to send a post-EQ signal to a recording or sound reinforcement mixing console. We use Pin 2 hot configuration. Adjusting the Master Volume control will not affect this send. This output is designed to use with phantom powered systems. However, it never hurts to turn off the phantom power at the board, if possible.

**Ground Lift Switch** – This switch lifts the ground within the balanced output system to allow you to eliminate excessive noise/ground loops when connected to external systems.

**Mono Pre EQ Effects Send/Return** – These standard 1/4 inch jacks allow you to send and receive your signal to and from external devices. This effects loop is positioned post (behind) the compressor and before the Enhance control and the tone section. This loop is at line level; do not use instrument level effects in this loop as they tend to be overloaded by the higher signal level which can cause distortion.

**Stereo Post EQ Effects Send/Return** – These standard 1/4 inch jacks allow you to send and receive your signal to and from external devices. This effects loop is positioned post (behind) the tone section. This loop is at line level; do not use instrument level effects in this loop as they tend to be overloaded by the higher signal level which can cause distortion.

**Cooling System** – Your amplifier features a thermostatically controlled fan, which will switch on when the internal temperature reaches 130 degrees F. In low volume situations (into 8 Ohm loads) the fan may not come on at all.

The cooling system also features a high temperature thermal safety system, which will activate a standby switch if the operating temperature goes above 190 degrees F. This circuit will automatically shut down the output of the system in the event of overheating. It will automatically reset itself to normal operation as soon as the unit cools down to a safe operating temperature.

**NOTE:** the D.I. will continue to operate normally even when the amplifier is in thermal safety mode. Only the stage sound will be lost.

**IMPORTANT NOTE: Excessive heat is a very bad thing and can result in severe damage to your amplifier. DO NOT bypass or disconnect any part of your thermal safety system. Doing so will immediately void your warranty!**

## FOOTSWITCH FEATURES

The footswitch is connected via the rear panel of the amp using the supplied 7-pin DIN cable. When connected, the footswitch overrides the corresponding switches on the front panel. From left to right, the buttons on the footswitch are:

**Mute** – Engage this button to mute all outputs except the Tuner out. This allows silent tuning, a feature that your guitarist will very much appreciate. Unfortunately, it will not mute your guitar player, no matter how much you wish it did.

**Tube Bypass** – Engage this button to bypass the effect of the Tube control.

**Enhance Bypass** – Disengages the Enhance circuits, allowing you to instantly change tone. One neat way to use this feature is to create a tone via the tone controls only, then dial in some Enhance for a second tone. Using the switch, you can flip between the two tones you've created. This control is also global, meaning that it affects both channels simultaneously.

**Graphic On** – Disengages the Graphic EQ circuit, allowing you to instantly change tone. Similar to the Enhance Bypass use this feature to create a tone via the tone controls only, then change the Graphic EQ for a second tone.

## OPERATING INSTRUCTIONS

**Mechanical and Thermal Issues** – During operation, your amplifier should always be placed away from sources of moisture or heat. Care should be taken not to obstruct the ventilation holes on the sides of the unit.

In the event of thermal shutdown, you should eliminate the cause of the thermal problem (poor ventilation, speaker loads lower than 2 ohms) immediately. The supplied rack ears can be used to install your amplifier in a conventional equipment rack for protection during transportation.

**Electrical Connection** – The WTB1000 requires at least 20 Amps of correctly wired alternating current for proper operation. Providing less than 20 Amps of power may result in reduced amplifier performance (power output), so it's probably not a good idea to plug all of your band's gear into a single wall outlet.

**Connections** – All instrument-level input connections (everything but the speakers) should be made with high quality shielded cables. The use of speaker cables for input connections will result in excess noise. Speaker connections should be made with high quality 14 gauge or heavier unshielded speaker cables. We recommend 10 or 12 gauge cables. **The use of shielded line or instrument cables for speaker connections can damage your amplifier. This is JUST PLAIN WRONG!** The speaker cable should be as short as possible.

**Speaker Connections** – If you are using the amplifiers separately, connect a speaker to each amp. **DO NOT use the Bridge Mono speaker connection and make sure the Bridge Mono switch on the front panel is disengaged.** If desired, you may use a single amplifier to run a single speaker.

If you are using Bridge Mono, **DO NOT use the individual amplifier outputs and make sure the Bridge Mono switch on the front panel is engaged.** You can tell you are in Bridge Mono mode because the indicator light will be lit. In Bridge Mono, **make sure you have connected your speaker(s) to the Bridge Mode output.**

**VERY IMPORTANT NOTE:** It is very important to make certain you have set the Bridge Mono switch to the appropriate position and that you have connected your speakers to the correct outputs. Failure to do so may result in damage to your amplifier.

**EXTREMELY IMPORTANT NOTE:** Never, NEVER, NEVER connect the outputs of the two individual amplifiers to the same speaker cabinet. This is NOT a clever, inventive thing to do. If you do this, you may possibly damage your amplifier and/or speaker. Don't say you weren't warned, because you were.

## INITIAL SET UP

As bassists, each of us has in our head a concept of our perfect sound. Eden amplifiers are designed to help you easily achieve the sound you hear inside you. However, it's a multi-step process as explained below.

In order to ensure the ultimate in tone, it's important to follow the procedure outlined below. Don't skip steps; don't jump around. Yes, this may take a minute or two, but the work is well worth it. Once they've done it a few times, most users can do it time and again in about a minute.

**IMPORTANT NOTE:** Before you plug in your unit for the first time, please do the following things. First, turn the power switch to the OFF position. Check the back of your unit for the correct voltage notation for your country of operation. Ensure that all speakers are connected to the correct outputs for your selected mode of operation.

Once you've ensured correct voltage and speaker connection, set the Master Volume control to minimum (fully counter-clockwise). Set the tone controls to the center position (12:00 or 0). Turn the Enhance controls to the minimum position. Set the Input Gain controls to the minimum (fully counter-clockwise). Set the Compressor to the OFF position (fully counter-clockwise). Make sure the Dynamic Boost switches are OFF. This will set your amplifier up flat and with the Compressors disengaged. Next, plug in the power cord to the AC inlet on the back of the unit. Use only a safe grounded receptacle for proper operation at the correct voltage for your country. Double check to make certain your amplifier is set for the correct voltage in your country and that your speakers are connected properly.

**Turn On** – Once you've completed the steps above, you can plug in your bass and turn on the unit and get started. We recommend turning your system on with the Master Volume control set to it's minimum position. This will prevent any unexpected signal from being sent to your speakers.

**Setting Your Level** – Remember, begin with the Input Gain, Enhance, Compressor and Master Volume completely OFF – fully counter-clockwise. All EQ should be set flat.

While playing your lowest note (or loudest), slowly turn the Input Gain up until the Clip light begins to blink with regularity. If you have disengaged the Compressor as we suggested, the Clip light will barely blink on your loudest notes when you reach clipping in the Input stage. We recommend you decrease gain one or two clicks to ensure there is no clipping in the system. The Clip light should never come on while playing. By the way, this is David's favorite way to set level, even if you intend to use compression.

Once you have properly set your Input Gain, turn the Master Volume up to a comfortable listening level and proceed with the rest of the setup process.

**Setting the Compressor** – If you want to use compression, engage it now by turning up the Compressor Threshold control. The compressor light will blink when your gain goes above the compression threshold. This will generally show up more on the lower notes, or when you employ Slapping. (A properly compressed Slap sound is very cool, indeed.) If you only want to compress your loudest notes, set this control to occasionally blink when you really dig in. If you prefer to have a more compressed sound, you can dial in more effect. If you've never used compression, we strongly suggest you spend some time experimenting with this control.

## SETTING YOUR EQ

The frequencies that you'll need to boost or cut are dependent upon your instrument, playing style, speaker cabinets, and venue. Extreme settings of boost or cut are unlikely to be necessary or helpful. We are frequently asked to provide suggested settings for various styles of play. We have discovered though, that most of our endorsers tend to set their EQ generally flat, using varying amounts of the Enhance Control to achieve their sound. In fact, a number of our recording artists tell us that their standard recording set-up is to have the Enhance set at approximately 9 or 10 O'clock and the tone controls set flat. They then send a post-EQ D.I. to the board.

We encourage you to experiment with different settings to obtain the sound you desire. On our website ([www.eden-electronics.com](http://www.eden-electronics.com)), you can download a "Favorite Settings" chart to record your favorite settings. It's on the Manuals page.

**Enhance** – Once you've set your gain, you can move on to setting your EQ, beginning with the Enhance control, or Magic Knob, as some call it. The Enhance circuitry adds very low bass, upper mids and highs while scooping out a bit of low middle. The more Enhance effect you dial in, the greater the boost (and cut). As with all of our EQ controls, a little goes a long way.

Slowly bring the Enhance control up while playing. If you turn it up close to maximum on the dial and still don't have your sound, stop there. Return the Enhance to OFF or leave it at no more than 12:00 and work with the EQ section.

**Using the EQ Controls** – Before you begin to twiddle knobs, let's talk about a few things. Excessive boosting of one or more EQ frequencies may cause an overload in the EQ section.

If EQ clipping occurs, you can either decrease the boost or decrease the Input Gain. Remember, too, that our EQ controls are active, and are meant to turn both ways – not just UP! This means that you can enhance a certain frequency spectrum either by boosting that frequency or by cutting the adjacent frequencies. The latter method has the advantage of maximizing potential headroom.

If possible, step well forward of your rig to get a better idea of how you will sound in the room. You may be surprised at how different you sound once you step away from the speakers.

**NOTE:** Many players rely on the Enhance Control (and perhaps a little Midrange Massage) to get their sound. This method leaves the Bass and Treble controls available to dial in to a particularly difficult room. Just something to keep in mind.

**Setting Bass and Treble** – OK, now it's time to set the EQ, beginning with the Bass and Treble controls. These controls cover a fairly broad frequency spectrum and a little goes a long way. Adjust these controls up or down as needed. We suggest playing a few notes in various areas of the neck so you can hear what your adjustments have done across the fretboard.

**Setting the Midrange** – Adjusting the Midrange controls will bring you either more up-front in the mix or more in the background. The Midrange Frequency Control allows the user to set the center frequency. This is especially useful for Acoustic/Electric Bass Guitars and Upright Basses, which may have a resonant peak that causes unwanted feedback. By finding the resonant frequency and cutting the Midrange, you can eliminate this pesky problem.

**Engage the Dynamic Boost** – As mentioned earlier, this effect is based on the Fletcher-Munson curve and ensures that the bass is full and the highs are crisp, even at the lowest volume settings. As volume increases, the effect is reduced, resulting in very consistent tone regardless of volume level. We suggest you spend some time experimenting with this.

**NOTE:** Be especially careful using the Dynamic Boost when operating in Mono Bridge mode. You can quickly overdrive the amplifiers at high levels when using this feature. Remember, this is a VERY BIG amplifier when in Mono Bridge mode.

**Final Settings** –Engaging the Dynamic Boost may require adjustments to the EQ section, so be prepared to do a little fine tuning. Boosting or cutting the various tone controls may change how much compression you want to dial in, so be prepared to make adjustments there as well.

## A FEW TECHNICAL THINGS TO REMEMBER

**Frequency Oddities** – Two areas are a frequent source of frustration for bassists trying to achieve their sound: frequency masking and frequency enhancement. Frequency masking occurs when other instruments (particularly cymbals and electric guitars) obscure the important upper harmonic content of your sound. As a result, you find that the EQ settings that were so perfect at home lack definition in a live setting. On the other hand, the stage settings that worked so well sound harsh and/or thin in the absence of other instruments.

Frequency enhancement results from cabinet placement and room acoustics. A cabinet placed on the floor will have the lower frequencies boosted by about 3 db. Placement against a wall adds another 3 db. A corner adds 3 db more. Consequently you may find a surprising boominess to your sound. Certain qualities in the room itself can also enhance the lower frequencies, further contributing to this problem. Frequently this effect is more noticeable in the audience than it is on stage. Compensating for it may result in a stage sound that may seem a little thin. However the sound is actually quite full out in front.

## YOU'RE DONE. GO PLAY.

There you have it: a quick and easy process to help you get the perfect tone from your Eden amplifier. As previously mentioned, it may take a few extra minutes the first few times you go through this, especially if you take the time to experiment with all the knobs and switches, which we highly recommend.

We are confident that the time you spend getting to know your new friend is an important investment, one that will pay off immeasurably in **Great Bass Tone**. And, after all, that's why you bought an Eden, right?

## OTHER CONSIDERATIONS

**Suggested Speaker Systems** – Your speaker system should be chosen to accommodate the characteristics of your amplifier and your predominant application. If you will only be using one cabinet, a 4 Ohm model will draw the most current from your amplifier. If you will generally be using two cabinets, they should both be 8 Ohm models so their combined impedance will be 4 ohms. If you are uncertain about your future needs, always go with the 8 Ohm speaker option so that you can add another speaker later if you need to. In general, adding more speakers will give you a greater volume increase than adding a few more watts.

We have designed our amplifiers to operate safely at 2 Ohms only because everyone else is doing it and some users expect it. However, we much prefer operating at 8 or 4 Ohms because of the markedly improved quality of tone and dynamic response. But if you really want to, you can operate your WTB1000 at 2 Ohms in stereo mode without worry.

**Headphone Jack as a Line Driver** – On some occasions (such as high-volume or outdoor situations) it may be desirable to use the WTB1000 along with an additional power amplifier and added cabinets. A standard shielded instrument cable may be used to connect from the headphone jack of the unit to an unbalanced input of a standard power amplifier. This will provide a signal that is post-EQ and after the Master Volume control, allowing the entire system to be controlled from the WTB1000. This way, you only have to adjust one set of knobs,

**Using the WTB1000 Without Speakers** -This amplifier is designed to be used safely with headphones only, without the loud speaker plugged in. No harm will result from using the amplifier in this fashion. This allows the use of the unit for practice with headphones and as a preamplifier with other amplifiers.

## MAINTENANCE

Your Eden amplifier has been designed to require minimal routine maintenance. Attention to the following areas will ensure optimum performance of your amplifier. We're serious. Don't blow this off, OK?

**Contact Point Cleaning** – One of the weakest links in most bass amplification systems are the solderless connection points where instruments, speaker cabinets, effects, and other devices are connected to the amplifier. (The most vulnerable of these types of connection is the jack on your instrument). In addition to contamination from airborne pollutants, these points are frequently assaulted by connectors that have picked up debris from dirty stages, cases, etc.

This contamination can result in poor contact as well as poor tone, and we all know that bad tone is a very bad thing . These points should be cleaned regularly with a cotton swab soaked in denatured alcohol or a commercially available de-oxidant. Frequent cleaning of the plugs on your cords is also recommended.

**Dust Removal** – You should periodically inspect the ventilation openings on the top and sides of the unit to ensure that they have not become blocked by accumulated dust. Vacuum the openings to remove any dust buildup.

**Learn More** – If you'd like to learn more about your amplifier (or about our company and its activities), we invite you to visit our website – [www.eden-electronics.com](http://www.eden-electronics.com). There you'll find articles to help you better understand our products and the technical stuff some people find so interesting. You'll also find our FAQ (Frequently Asked Questions) file, which is updated regularly.

While you're there, check out our on-line forum. There you can meet hundreds of other Edenites who'll be glad to help you with any questions you may have about our gear.

**Service** – In the event of amplifier malfunction, or questions about your unit's operating features that aren't answered in this manual or on our website, you should contact your Dealer. Once you and your dealer have determined it's definitely a malfunction (and not an operator error) you must call our Customer Service Department and **obtain a Return Merchandise Authorization (RMA)**. We WILL NOT accept any gear sent without an RMA, so save the time and money by calling first, ok?

If you have problems, please call the USM Customer Service Dept. at:

1-800-US SOUND (1-800-877-6863)

When you hear the voice prompt, Press 1 on your phone's keypad.

This manual written by Dale Heinz.

**Please ship Authorized Returns for service to:**

**Eden Electronics**

**444 East Courtland Street**

**Mundelein, IL 60060**

Email

eden@eden-electronics.com

Website

<http://www.eden-electronics.com>

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